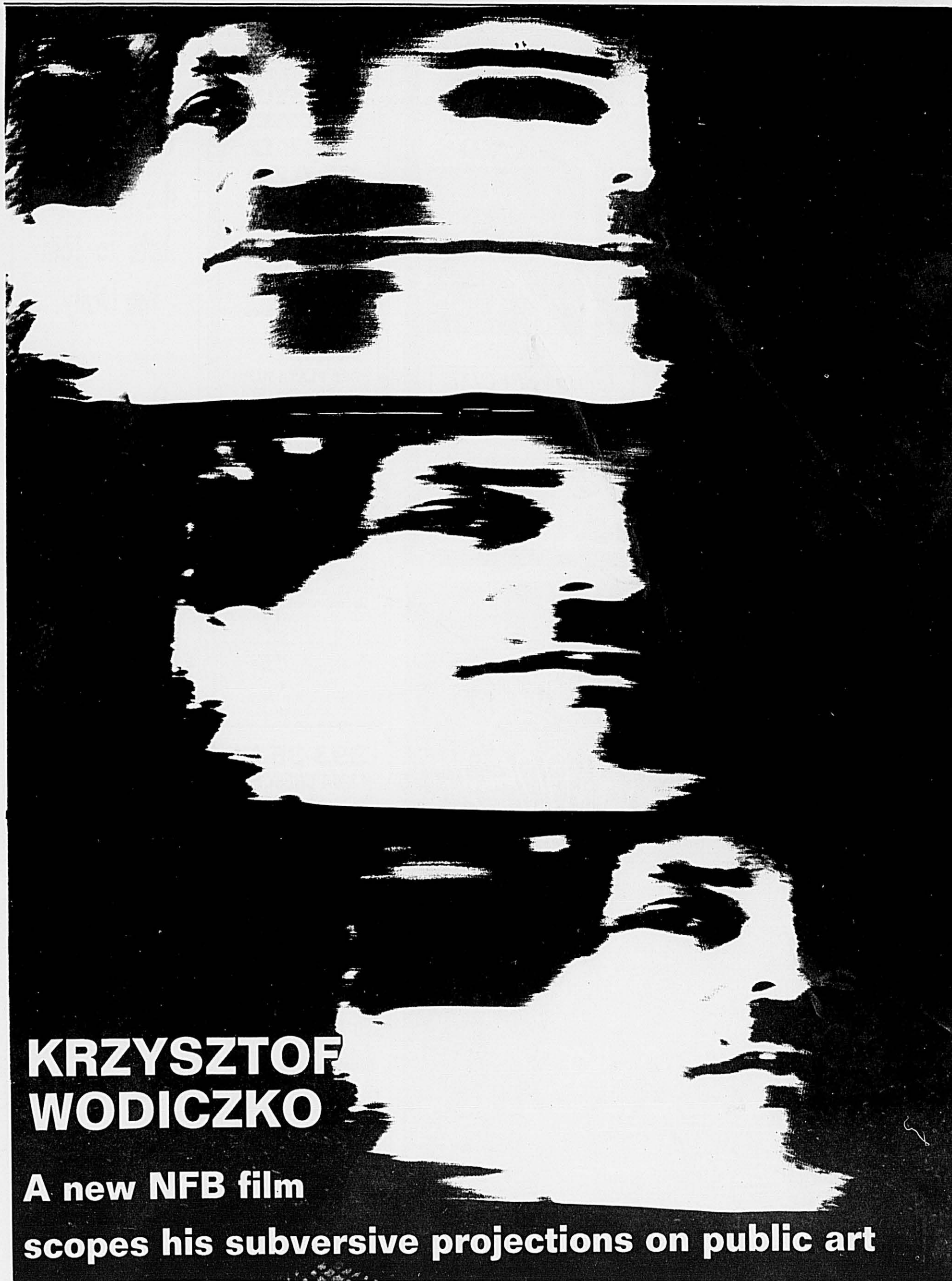


MCGILL DAILY CULTURE

Volume 81, Number 63

Scaling Monoliths since 1911.

Thursday, January 30, 1992



**KRZYSZTOF
WODICZKO**

A new NFB film

scopes his subversive projections on public art



- 1210 Peel 844-2164
- 1107 St. Catherine W. 844-6769
- 1106 de Maisonneuve 845-9002
- 3461 Park 843-7993

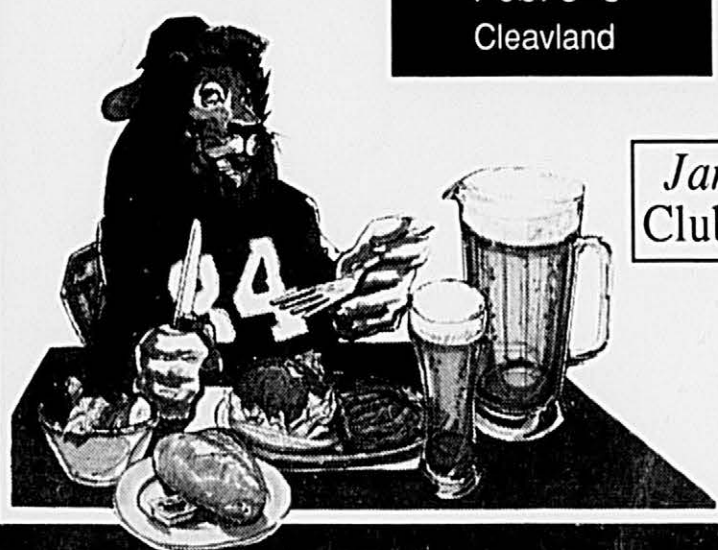
BEAT THE RECESSION!

Spaghetti
Special **95¢** with
roll & butter
tax included

OUR LIVE BANDS:

1106 de Maisonneuve W.
Jan. 30
Dave Morain & The Panic
Jan. 31-Feb. 2
Zekhul
Feb. 3-5
Cleavland

3461 Park Ave.
Feb. 3, 9 p.m.
SHOWCASE '92
7 of Quebec's most
exciting bands
A MAJOR CONCERT
GALA
Admission FREE!



January SPECIAL
Club Sandwich \$2.95

PEEL PUB...
Part of a
great day!

McGill for the Ethical
Treatment of Animals
presents
**"Putting Compassion
into Action"**
A talk on how Animal Rights
relates to Environmental Issues
by:
Sue Brebner
Education Coordinator of P.E.T.A.
(People for the Ethical Treatment
of Animals)
FREE ADMISSION
Fri., Jan. 31, 7:00 p.m.
Leacock 26

PEEL PLAZA DELI

Delicious take-out sand-
wiches always ready or
prepared for you while you
wait.

- Pastries
- Groceries
- Meats & Cheeses
- Beer & Wine
- 8 am - 9 pm
& Sundays

PEEL PLAZA BLDG.
3460 PEEL ST.
843-3053

The store for conscious shoppers....

ENVIROMART

The place to get all your
environment-friendly
products.

Come see our new products
Altura • organic coffee
Lip Session • natural lip balm
ECOVER • non-chlorine bleach
James Bay T-shirts
Pro-Lam • Tree-savers • Reusable writing pads
Come in and enquire about
ENVIRO-fundraisers
ENVIRO-parties
Making money & preserving the
environment

393-3513

1229A CRESCENT

(Below Ste. Catherine)

Bring in this ad & save \$1 on
any purchase.
offer valid until Feb. 15, 1992

Restaurant

MCGILL PIZZA

SUPER SPECIALS!

Order 4 Pizzas
(any size) pay for 3

2 medium all \$15⁹⁵
dressed pizzas

2 spaghetti or \$9⁹⁵
rigatoni (meat sauce)

Taxes included
FREE DELIVERY

845-8011

845-8382

625 Milton

7 days • 11 a.m. - 11:45 p.m.



PROPER ATTIRE REQUIRED
FRIDAYS 11 to 12 DRINKS ON THE HOUSE
SATURDAYS 2 for 1 BEFORE 12 AM

STEEL MONKEY



It may be too
late to drop/
add your
courses, but
it's never too
late to join
the Daily.

Drop what
you're doing
today, and
add
Staff meeting
to your agenda.

no exams, but
attendance is
a must.

Staff.
Onion B-03
17h.

it's true

Wodiczko's images intervene for a change

by Carl Wilson

A cathedral becomes a mall. A mall becomes "the ultimate temple". Christ's arms, raising a chalice at the Last Supper, suddenly rub elbows with a gaggle of bankers in a board room.

Such motifs would have illuminated the Montréal skyline in 1989, if the city had let Krzysztof Wodiczko work his black magic over Ste-Catherine.

Wodiczko takes art "out of the galleries and into the streets" by slide-projecting images on buildings and monuments around the world. He makes familiar places strange again, with his large-scale surrealism in the night.

Often he projects weapons, everyday objects or human forms onto inhuman architecture, revealing implications embedded in the structures but never mentioned aloud. His dreamscapes speak directly to the histories and social concerns of their locales.

A Canadian resident since he left Warsaw in 1977, Wodiczko wanted in 1989 to use Montréal's Christ Church Cathedral, which tops a shopping complex on Ste-Catherine, as his next canvas.

The projection would have evoked incestuous relations of faith and commerce, on the very stones of a piece of "sanctified real estate" which would have been hard to imagine even 10 years ago.

Wodiczko has convinced authorities to let him work and play with structures ranging from the Swiss National Parliament to Nelson's Column in Trafalgar Square. Careful negotiations and occasional lies have made it possible for him to infiltrate such highly-charged spaces

"with an unexpected critical element".

In Montréal, though, the powers-that-be seem to have thought Christ Church too delicate to stand the artist's dark Polish ironies.

Esoteric babble banished

Now we're getting a second chance to experience Wodiczko's unique urban interventions. National Film Board director Derek May's *Projections*, showing in town next week, is a provocative and gorgeous document of Wodiczko's work since the late seventies.

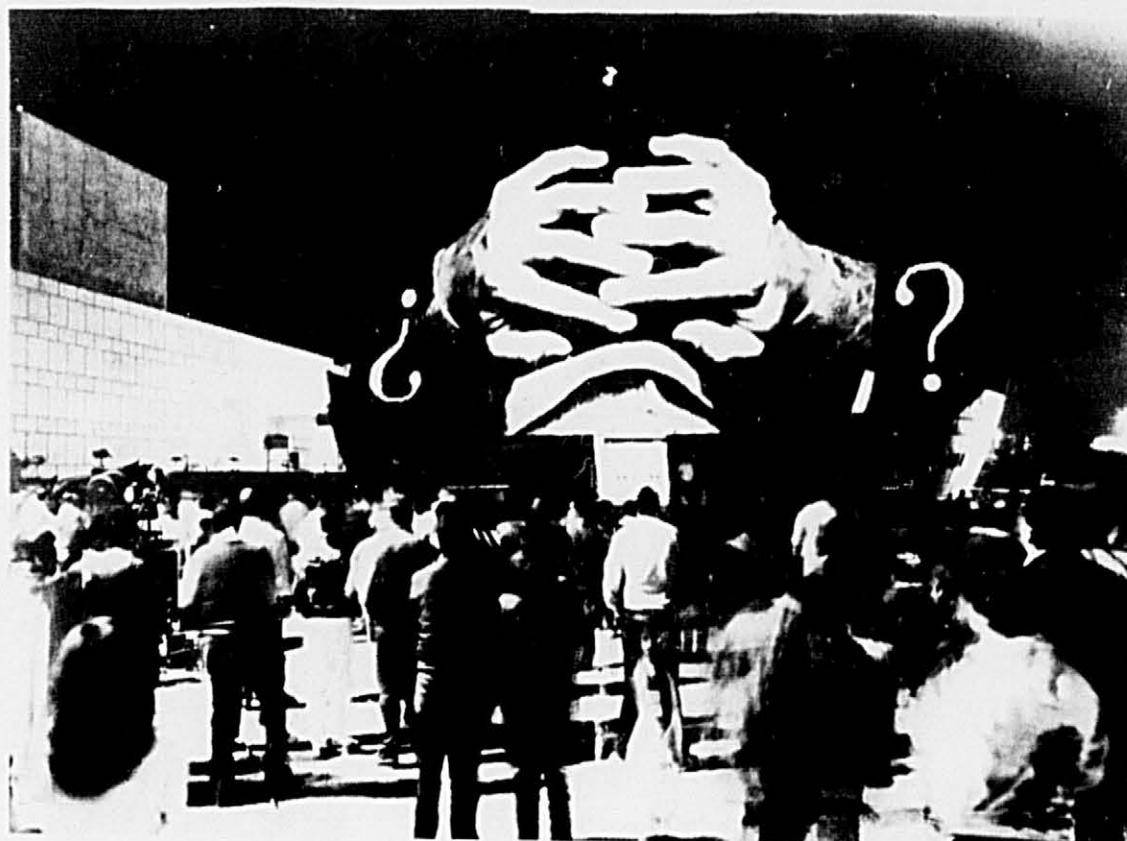
May, thankfully, has taken a different approach from many writers on Wodiczko's work. "I didn't want to back this movie with artspeak and esoteric babble," he told the *Daily*.

"The reason Wodiczko works outside of museums and galleries is to direct his work toward a larger audience. I wanted to make the content intelligible in the same way, to extend the boundaries beyond a narrow circle of institutions."

So May accompanied his account of Wodiczko's work with commentary on its specific social and political contexts.

The two main focuses of the film, for example, are the artist's pieces on homelessness in New York City and on the influx of Soviet Jewry into Israel. May spent the better part of two years following Wodiczko through these projects. (The rest of the 53-minute film is assembled from archival material.)

May depicts what he called Wodiczko's "relentless research" on his sites — his consultation with



Wodiczko's projection on an observatory roof in Tijuana, Mexico, deals with the trials of illegal immigrants.

local activists, urban geographers and people on the street.

But the film also talks about the responses of Arabs, Palestinians and Israeli squatters to the subsidisation of settlers, and explores the controversy over Wodiczko's "vehicle for the homeless" in New York.

The vehicle was a combination shopping cart and mobile shelter. Critics said this was a prototype for a "solution" to homelessness which would not provide real homes. Wodiczko's compelling response in the film is that the controversy had been deliberately built into the

project. It pushed its theme "exactly to the point of a very dark and frightening absurdity".

As May put it, "In Wodiczko's work, everything means something and nothing happens by accident."

As a result, Wodiczko has achieved some renown. But he still copes with the fallout from his outspoken position, whether it's the Montréal rejection or the police interference when he projected a swastika on the South African embassy in London.

"As far as I'm concerned, the fact that he can get this kind of work

done at all is a success," May said.

When it screens across the country as a part of the NFB's new *Sights Unseen* series of films about art, *Projections* will bring Wodiczko's ideas to a whole new audience.

Perhaps they too will see why a Jerusalem bystander says of Wodiczko's work, "You know what I think is going to happen? People are going to miss it when it's gone."

Projections will be shown February 5, 19h at the Canadian Centre for Architecture, 1921 rue Baile. Call the NFB at 283-0740 for info.

AIDS exhibit with ulterior motive

by Matthew Perry

"Parc et vous au Kaché" is an art show with a purpose.

The exhibit is ACT UP Montréal's latest effort — an exposé of photos, posters, banners and political tracts from ACT UP's archives.

Kaché, the piano lounge at Station C, is an unusual location for an art exhibit. But ACT UP (the AIDS Coalition to Unleash Power) felt it would reach the people they wanted to reach — people concerned with ACT UP's cause.

In a pamphlet placed on the tables in the bar, ACT UP writes: "We are trying to adapt the direct action style perfected by ACT UP New York to the cultural reality of Québec."

Set against the soft pastel of the walls of the bar are a series of photos by René LeBoeuf depicting ACT UP's activities since March of 1990. They range from a demonstration on the anniversary of the death of Joe Rose to demonstrations against the police in the summer of 1990, as well as photos from the World AIDS Days of 1990 and 1991, and many stops along the way.

Spread around the room are examples of the work of ACT UP's art committee, including banners, posters, and placards. The production takes their inspiration from popular and contemporary art. ACT UP makes an effort to place the work in the cultural context of Québec society.

ACT UP does not want any money from the government, so the art committee is forced to work with a very limited budget. But this does not seriously affect the impact of the work.

On November 30th 1991, ACT UP ended its annual World AIDS Day procession at the municipal park at the corner of Ste-Catherine and Panet streets in the heart of the Montréal's gay village. Over one thousand

black ribbons were tied in the branches of trees in the park to commemorate the people who have died of AIDS in Québec.

The park received mainstream press coverage, and was left intact for two or three days. At that point, the Comité Sida Aide Montréal (CSAM) was contacted and asked if they would like the park to remain as it was for a while. But the city soon removed all the ribbons, and more than a few branches from the trees. On January 19, ACT UP members tied another one thousand ribbons to the park's trees.

The Parc et vous exhibit has an ulterior motive. At the entrance to the bar is a petition to be submitted to mayor Jean Doré, requesting the formal dedication of the park.

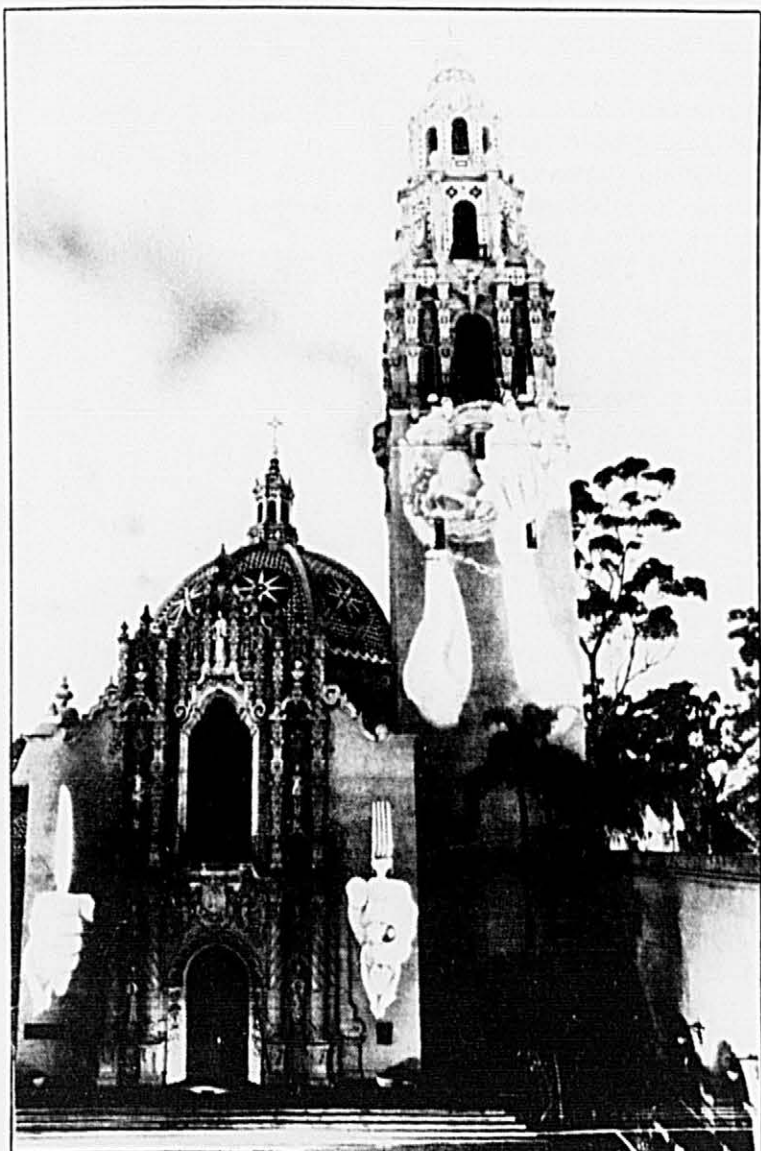
ACT UP wants to have the park officially commemorated to persons in Québec who have died of AIDS.

In a letter to mayor Jean Doré, ACT UP also urges the city of Montréal to undertake the establishment and the upkeep of a more elaborate AIDS memorial. Montréal is the only major Canadian city not to have a memorial dedicated to people dead of AIDS.

One visitor to the Parc et Vous exhibit felt that the exhibit was better suited to a funeral parlor. But other comments included "Bravo, ACT UP, Bravo" and "marvelous, very moving, keep up the good work".

One optimistic club-goer saw the exhibit as "a new dawn full of hope". Another praised the exhibit for celebrating activism, and showing those who do nothing there is a segment of society which continues to fight.

Parc et Vous runs until February 23 at Kaché, in the Station C complex, 1450 Ste-Catherine E. The petition can be found just inside the door. Ribbons are available on the table if you would like to tie one to one of the trees in the park, which is located a 1 1/2 blocks west, at the corner of Panet. Kaché is open seven days a week, from 15h to 3h.



Wodiczko infiltrates a San Diego cathedral: matser-servant imagery

Ubu Roi

Symbolist play shows life through a child's eyes

by Jon O'Brien

By the end of *Ubu Roi*, the audience is utterly confused. But that's the point.

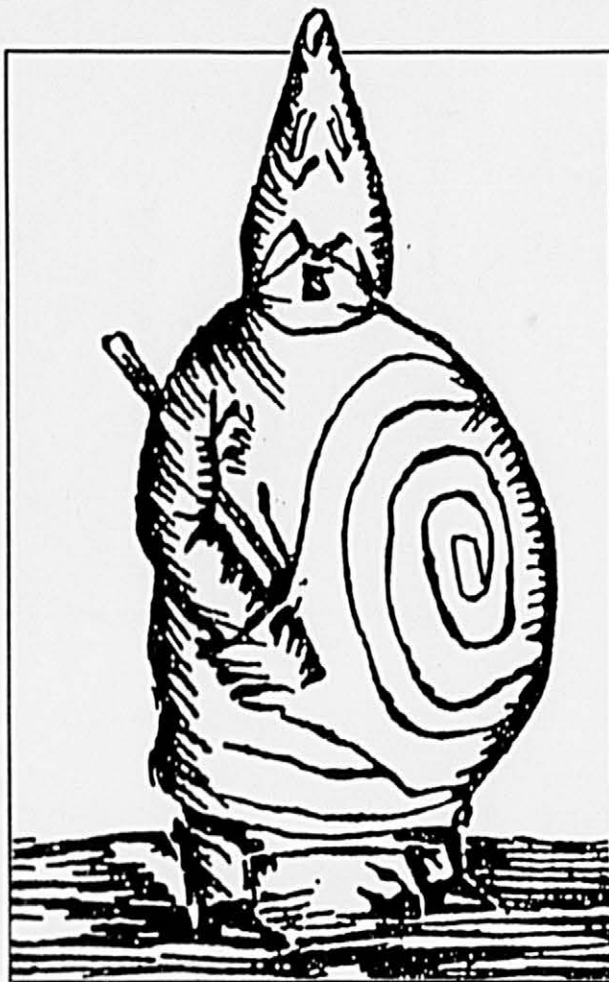
Written in 1896 by Alfred Jarry, the play was a reaction against the naturalism prevalent in the Parisian theatre of the time. The absence of written music and definitive characters (apart from Père Ubu's monstrous stomach) focuses the attention on the play's theme, and the consumption of all intelligence by Ubu's ferocious appetite.

It's about stupidity and its triumph over order. That's why the set design and the acting appear half-finished. It's also why the imagery is primitive and the closing scene arrives earlier than you'd expect. Through these 'mistakes', the play achieves its purpose, and conveys its message successfully.

The viewpoint taken in the play is that of a child. This makes the plot almost dreamlike in its unreal

events and gimmicks, and lends it animation.

The viewer immediately sees the world of the play as a child's inven-



tion. The most capable of generals and nobles are children trapped in the bodies of adults, their decisions

and directions imitations of play, without thought of the consequences their actions may have.

The play succeeds in belittling the immature tendencies every figurehead has and destroys our confidence in the aptitude of even

ourselves, a foolish citizenry, incapable of transcending our prepubescent playland.

Ubu Roi begins with Père Ubu knocking King Wenceslas from the Polish throne. As king, Ubu steals the people's money to satiate his ridiculous appetite. He is a grotesque character who feeds his enormous stomach without rest. His appetite for food is equaled only by his appetite for money. Ubu is a manifestation of the inability of our leaders and ourselves to control the world around us.

As the play progresses, dissent among his ranks increases as he consumes all. His wife deceives him and tries to steal the money, his soldiers leave, and Wenceslas regains the throne. All this, however, is under a cloak of miserable confusion and idiotic symbolism. The characters degenerate, and the level of the play is

The play succeeds in belittling the immature tendencies every figurehead has and destroys our confidence in the aptitude of even ourselves, a foolish citizenry, incapable of transcending our prepubescent playland.

reduced to the mentality of a brainless fool, becoming too random for any comprehension without the text at hand.

The parody, however, gets out of hand. Through the devastating confusion, the viewer must rely purely on the senses to explain the actions and events that seem to follow without direction or connection. Aptly, the play ends with a danceclub-like theme of 'Debrained', which describes the play for the last half of its duration.

The unsatisfying sensation the play leaves makes the viewer think of the goal of the play and the direction it should have in order to portray the theme. *Ubu Roi* is interesting, even if it is senseless, even if it does end abruptly, without resolving its loose ends. However, the idea of an enormous buffoon ruling in every government makes one think, cringe and want to run back to the immature level of dreaming *Ubu Roi* offers.

Ubu Roi is playing at NCT from February 4th to the 14th. NCT is at 4353 Ste-Catherine East. To get there, take the metro to Papineau, then bus 34 to Pie IX. NCT is two blocks further east, on the left. It's \$10, and in French.

Israeli band breaks down music barriers

by Daniel Koffler

I was recently introduced to completely new sound which threw me into a sort of culture shock. Unfortunately, I have not yet recovered and I am still suffering from acute addiction to the latest EthniX album.

EthniX are one of Israel's top bands and their latest album, *Massala*, went platinum this year.

The Israeli music industry is divided into two very separate camps. The most popular music comes from Ashkenazi, or western music. The under-rated Sephardi, or oriental music, takes its influences from the Arabic cultures of Yemen and Morocco. This division is the reason that the first track on the album, "Ketorne Massala", is revolutionizing the Israeli music industry.

EthniX are predominantly westernised in their style of music, yet they have always used undertones of the rhythmic oriental music. They are angry that the "media ignore what's going on in the 'other Israel'", in the Sephardic culture. Some people in the Israeli music industry see this as a form of cultural colonialism. This led EthniX to team up with Zehava Ben, a Yemenite singer, for *Ketorne Massala*.

The name of the album is *Massala*, which

is Arabic for "the will of God". It is played in the faster quarter-tone scales of Arabic music, as opposed to the half and whole scales of western music. They do this in conjunction with the unique blend of spiritual themes present in Middle Eastern music, and produce a bizarre auditory experience for western ears.

The synthesised new age introduction to the song quickly blends into an oriental rhythm. It is a love song which seems to be born of desperate need. The object which the song addresses is unclear, except that it is a life-long love, be it person or country.

One theme the song shares with many western love songs is the things EthniX is willing to do for its love. Yet even this takes on a very Middle Eastern frame of mind. Instead of the physical feats which western song-writers seem so obsessed with — swimming across countless seas or climbing high mountains, for example — this song deals with spiritual issues.

A prime example of this is the promise to bring fruit from the date tree, a sign of new beginnings and hope in the Jewish religion. Another lyric promises the song of a far off land and the earth of the holy places.

Longing is evident in the chorus which asks "What haven't I given?" and "she sends

me flames. I did not bring fire, what can I ask?", as Zehava Ben intones in the background.

Another song on the album is called "Belief". It talks of the sanctity of religion. It begins with a soft and deep wailing and talks about how the person the song is addressing is "again found seemingly hiding between the walls and on the floor touching the pages of belief". It describes how in her body there is a strength flowering because that is the way to defend yourself.

"You want me on the altar, with or without stars in the night, and without even a last kiss."

The song moves very fast and carries many symbols. The chorus refers to the Jewish practice of praying while facing east, towards Jerusalem. Similarly, at religious ceremonies such as weddings, the groom breaks a glass and says, "If I forget Jerusalem, let me forget my right side." The chorus is, "A voice which calls to me from the east and orders me to 'return to me'."

The album has a good mix of songs, varying from fast beats to slow — one song is even a lullaby.

EthniX's attempt to fuse two cultures is succeeding in all respects. Since they have entered the Israeli market, more cultural barriers have started to fall. Recently, Arab artists have started recording on Israeli labels, and distribute Jewish artists in their communities.

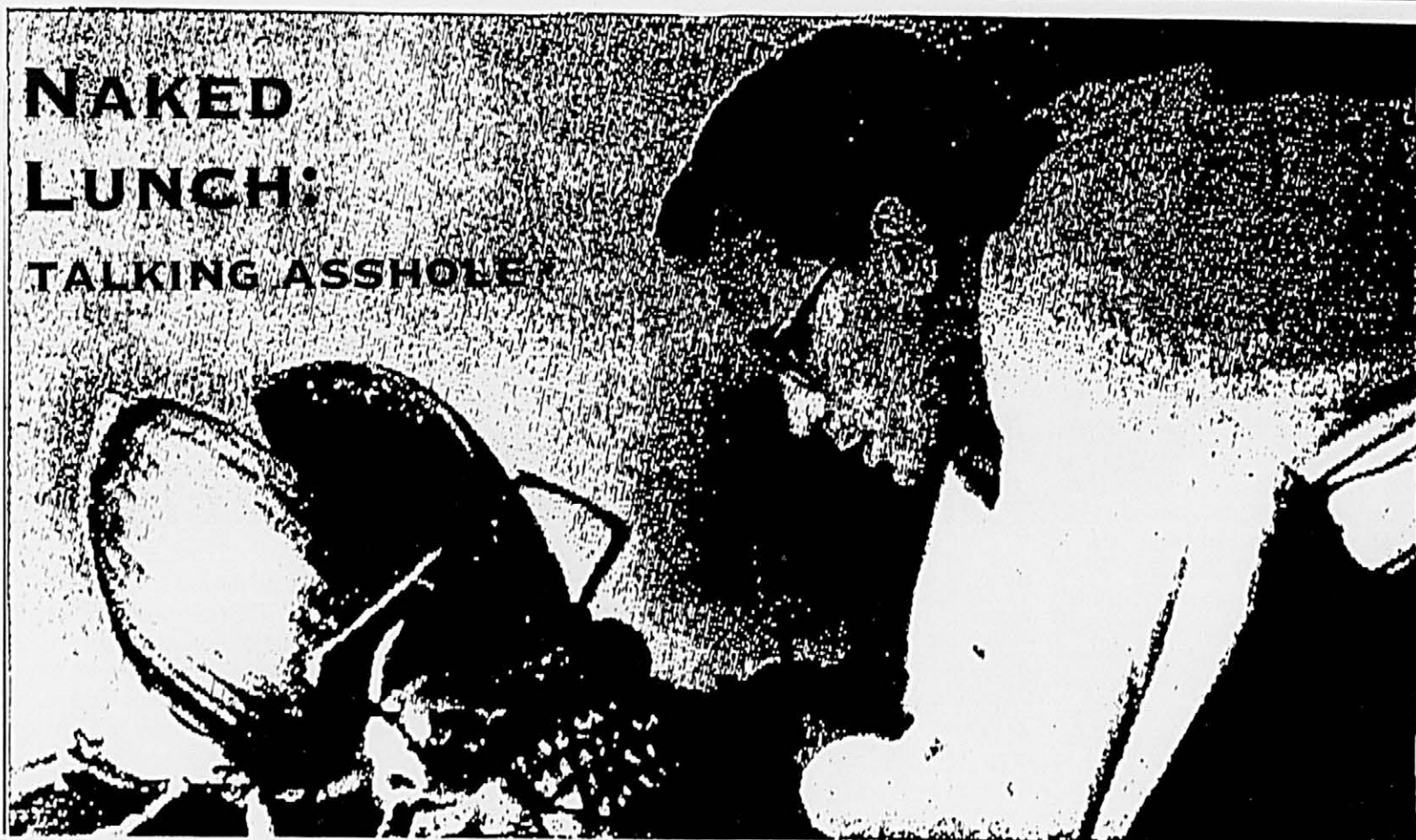
Guest singer Zehava Ben has started playing in Arab-Israeli communities, such as Nazareth and Taibe. Her manager has even received an order for one of Ben's tapes from Jordan, via London. The person even included two Dinars to pay for the order.



**"NAKED Lunch —
a frozen moment when
everyone sees what is
on the end of every
fork."
— W. S. Burroughs**

**"Anybody who
speaks the unspeakable
truths is a talking
asshole and is too
disgusting for people
to listen to, but will
have his day anyway."
— David Cronenberg**

NAKED LUNCH: TALKING ASSHOLE



BY
**CHRISTOPHER FREY
(TORONTO—CUP)**

There is one routine from William Burroughs' *Naked Lunch* which has received dubious infamy over the years.

Dr. Benway, part-quack, part-mad scientist, recounts the carnivalesque tale of the talking asshole: a man teaches his asshole to talk ("His whole abdomen would move up and down you dig farting out the words").

His new shtick becomes quite popular — until the asshole gets arrogant. It develops its own teeth, it gets emotional, it demands equal rights. It argues with the mouth. Finally, it takes over.

On a superficial level it reads like an absurdist biological nightmare, and therefore perfect pickings for the likes of David Cronenberg. But even he wasn't entirely sure why he wanted to make a film from a book legendary for being unfilmable.

"Part of what drives me to make a film," Cronenberg says, "is to find out why I want to make it. To make a film is so difficult a process that to know everything in advance would be like knowing everything in your life. It would

be a closeness of chaos against our modern controlled environs. The protagonists in all of Cronenberg's films, consciously or otherwise, challenge natural law or internalised social order — they are metaphors for the artist. Like the talking asshole, they don't respect certain limits.

With the film *Naked Lunch*, Cronenberg has succeeded not in bringing the text to the screen, but in fusing his own terrain with Burroughs's labyrinthine mythology.

Da plot

Burroughs's fictional surrogate, Bill Lee, is an exterminator in 1963, New York City. He is a writer but he can't face writing. "It's too dangerous," he says.

After shooting up one evening, Bill and his wife Joan decide to do their William Tell routine. The shot is fatal inches too low. Lee goes on the run, hallucinations mediating his grasp on the world around him. He meets a Mugwump who sends him to Interzone, a Tangiers of the mind, to write a 'report' and work as an operative. His typewriter transmogrifies into an insect with a talking anus. He writes, hallucinates, writes some more, shoots up, hallucinates and takes orders from his typewriter.

Though Lee recognises none of it, denies any conscious writing of it, he is working on a book called *Naked Lunch*.

Like Cronenberg's *Videodrome*, much of

the film occurs in Lee's subjective reality — except in this case, Cronenberg maintains some external reference points: a sex blob plummets from a ledge landing as a smashed typewriter; backgrounds frequently reveal that Lee has never even left New York.

"I wanted to put the character Bill Lee in a real time and place, with a real context. Bill Lee in the book is really a floating consciousness that's not really a character, and I needed a character for the film.

"Burroughs has become such an iconic figure and by the time I started thinking about the book it was Burroughs's entire work, his life, and what he has come to mean that I was interested in. *Naked Lunch* is just an obvious place to start."

Accidental shooting

In addition to *Naked Lunch* and *Exterminator!*, Cronenberg had rights to *Queer* and *Interzone*. He fertilises the film quite liberally with lines and ideas from each.

Burroughs' introduction to *Queer* became especially important to Cronenberg's vision; it was the first time Burroughs explicitly acknowledged that if it wasn't for the accidental shooting of his wife Joan he would never have become a writer.

Whenever his various 'controllers' make mention of the shooting to Lee, both before its actual occurrence and after, they pucker their anal lips and smack "nice and juicy". In the process, the lunch is no longer the detritus of Western society but the ugly specter which hangs over Lee's head.

Burroughs still remains much more of an enigma than his alter-ego Lee, but there's no mistaking Peter Weller's performance as partial documentary. With his laconic demeanor he has Burroughs' mannerisms down so well he crosses over into authentic portraiture, but never mimicry. Weller manages to utter some of the funniest lines he'll probably ever be given, cradled by Burroughs's characteristic deadpan.

Cronenberg is adamant, however, that despite the many veiled literary figures who populate his imaginary landscape (Jane and Paul Bowles, Jack Kerouac, Allen Ginsberg), biographical his film is not.

"The thing is, they aren't real characters. Burroughs said to me, 'I don't recognise anyone in this film.' People said to him, 'Didn't it make you crazy to see the scene where you shoot your wife?' and he said, 'That's not the scene where I shot my wife. That woman's not my wife, that's not me and that's not how it happened.'"

"Ginsberg saw the movie and he said, 'We didn't use to talk that way. We were more animated, we didn't say those kind of things, me and Kerouac.' Yeah, of course, I need them to be fictional characters. Of course, they're inspired by these people, but I need them to do other things in the movie."

For Cronenberg, film remains a laboratory for the unspeakable, for testing characters, scenarios and hypotheses to their radical extremes. He's exploded heads, infected a condominium with a sexual parasite, metamorphosed a scientist into a bug, and given an hallucinating TV executive a vaginal split in his stomach.

It's appropriate that he should now choose projects which are reputedly impossible. He has already expressed interest in an adaptation of the destructo-auto(mobile)-erotic

classic *Crash* by J. G. Ballard — in an understated monotone he admits, "Yeah, that's another difficult book."

It's not surprising the man who crafted *Videodrome* should believe "there is only virtual reality".

Taboo territory

Cronenberg probably has more in common with surrealists like Cocteau than with any of his contemporaries. It's easy to say that his visceral mind onscreen will always manage to broach taboo territory. The psychological scope and tenor of his horror is what makes his themes so resonant. They stay with you like recurring nightmares.

"If the only way you can deal with life is to filter out things you feel are unpleasant, and negate them, then you cannot be a very integrated or aware or sensitive person. You're deliberately suppressing those things.

"Lee is an exterminator at the beginning for a reason. He's exterminating a lot of things about himself in his own life: that he's a homosexual, that he's a writer. These bugs that he's killing are coming up from the unconscious. That's why the typewriter has to be a bug. The typewriter has a talking asshole because Burroughs is a talking asshole. Any writer is that orifice that says things that nobody really wants to hear, but will not be denied.

"It's interesting to me, and to the audience, if the audience has a reaction to something, and that reaction surprises them. They see something on paper which should horrify them and they find it funny, or something that should repulse them and they find it attractive. Or something that's politically incorrect sexually but they kinda like it anyway. They have to ask themselves, 'How come? Why do I like it, when intellectually I reject it?'"

Cronenberg, like Burroughs, is also a talking asshole. His talking-bug-typewriter invention is one of the most clever literary conceits of (post-)modern literature and film. Imagine if Ray Milland in *The Lost Weekend* had one.

Naked Lunch the film, however, is less the clamour of an orifice screaming than a theory behind how it earned that status. It may have a smelly sound, but an asshole it ain't. To say Cronenberg's film is a meditation of sorts is not to suggest it's schematic, far from it. It's a strangely touching piece. It's just that you learn more about the fork, and who is holding it, than what's on the end of it.

**"GINSBERG SAW THE MOVIE AND HE
SAID, 'WE DIDN'T USE TO TALK THAT
WAY. WE WERE MORE ANIMATED, WE
DIDN'T SAY THOSE KIND OF THINGS, ME
AND KEROUAC.'"**

— D. CRONENBERG

be awful."

Described as an anti-novel, *Naked Lunch* is severely non-linear: no plot, no main character, hardly even a setting. It transgresses almost every convention of western literature. In a stream of consciousness, it barks at the failed promise of America through skitish scenarios that crawl from behind the flitting eyelids of a junkie.

It's faintly picaresque, as though the junkie was nodding off between realities. Burroughs' grotesqueries (numerous grisly sex murders, mutations, clinical horrors, racist sheriffs, ghastly polemic) undercut the patent gloss and stability of 'civilised' society.

In Cronenberg's films things get equally bloody. He casts his characters into extraordinary private horrors, delineating the

Self-referential slapstick hits McGill

by Rachel Ditor

Musicals are dicey. You need both a tight script and libretto, a solid musical score, and performers who can handle both acting and singing — not to mention dancing. But McGill's latest musical, *Cleaning Up*, has the genre down pat, with very few exceptions.

The play is an original by Nick Carpenter, presented at Morrice Hall this week by Tuesday Night Café.

It's a musical that knows it's a musical, strewn with self-referential humour. Large amounts of slapstick and mugging may turn off some people, but are balanced by some clever writing, solid performances and Jason Beck's talent for musical arrangement.

The majority of the play is set in the bathrooms of City Hall. It is about a man named Jake Loth (Adam Sternbergh) and his sordid descent from hard-working, innocent janitor to corrupt bathroom graffiti gang leader.

It is here that Jake Loth overhears Mayor Overblunder (James Higgins) and his accountant, Prig (Michael Shattner), discussing their criminal plans for the funding of the Mayor's re-election campaign. From here on in the plot revolves around a series of bribes, lies, graffiti warfare and a murder or two.

Shattner's Prig is one of the real gems of the show, a perfect caricature of the wimpy sidekick. Unfortunately, the Mayor is a weak link in the production. His voice and general stage presence never quite reach the height the show seems to demand.

But it is Jake who carries the bulk of the weight of the first act. Although his voice is one of the weaker ones in the show, he makes up for it with his sense of humour and comic timing. His rendition of "Do Unto Me" in the second act is a perfectly schmoozy lounge lizard routine.

Near the end of the first act the Mayor and Prig hire Felicity Rawbitz (Lisa Messinger) — a self-proclaimed man-killer — to bump off Jake. Messinger's performance of this twisted *femme fatale* is beyond reproach. She has a marvelous sultry voice and is able to exercise the kind of professional control and flare that makes for perfect pastiche.

However, the explanation given for Rawbitz's penchant for violence seems inappropriate — physical abuse — is too heavy a topic for such a light musical.

The plot starts to fall apart a bit in the second act but is saved by some of the most clever comedy I've ever seen:

the Voguing Police (Charles Jodoin-Keaton and Alanna Hildt) and the Deus Ex Machina (Nick Carpenter) were both totally absurd, but brilliant and hilarious.

Another notable talent in the second act is Deborah Overes' portrayal

of the indecisive Judge Horn. This woman has an amazing voice — not to mention a real talent for comedy.

The chorus also has to be commended for their ensemble work. There is a lot of beautiful choral music and complex choreography in the

show, and the chorus gives the show a professional look.

Cleaning Up runs until Feb. 1 at Morrice Hall Theatre in the Islamic Studies Building. It costs \$4 for students, and starts at 20h.

New Montréal mag

Images fed up with racism

By Kate Stewart

The people at *Images* magazine are tired of telling everyone how awful racism is.

Images has only been in publication for a few months, but it is already very sure of itself. "We want to give a positive perspective on third world issues," said Dominique Ollivier, publisher of *Images*.

The concept for *Images* came together in the summer of 1991, when a few members of the Haitian community in Montréal got together. "We were all immigrants, or kids of immigrants," she said. "And we realized that none of us felt we were being properly represented by the mainstream media."

According to Ollivier, "The question the traditional media always asked us was 'where are you from?'"

The small group of people that decided to create *Images* expanded quickly. "Kids from the black community came first, and we kept on meeting people from all different origins and communities who felt the same way," she said. "Basically, we wanted to be able to promote our own cultures."

For a small grassroots magazine, *Images* looks very slick and very pro-

fessional. Ollivier attributes this to dedicated and loyal staff members, many of whom have put their own money into the production.

The reason *Images* has managed not only to survive, but to flourish, is the commitment of its staff, and the positive atmosphere which is a part of the magazine.

"If you feel different," said Ollivier, "you come to *Images*."

One of the most adventurous aspects of *Images* is that

it is made up of both French and English articles. Although this might seem to be a problem for its appeal to readers, it has proven to be a major factor in its popularity.

"Most of the people involved in the project spoke both French and English," said Ollivier, "and the response from the readers has

been very good. We felt there was no conflict between French and English in a magazine."

The coverage in *Images*, not surprisingly, is based mainly on racial issues. Ollivier described the most frequent style of the coverage as "inter-cultural news". It is a way of approaching racial issues with the relations among various groups in mind. "After that, we cover just about anything we think is interest-

ing," she said.

The content of *Images* is diverse. In the latest issue there is a story on the Italians of Montréal, one on the Collective of Black Women, and another on the Gay and Lesbian Film Festival.

There are also humour pieces, book and movie reviews, and a music section, as well as a mix of editorials and first-person accounts of mostly racially-based experiences.

Images can be picked up free at book and magazine stores, public libraries and *maisons de la culture*.

They are being distributed in some CEGEPs and universities in Montréal. But since the controversy over glossy mags turning up on campuses and jeopardizing the advertising revenues of student publications, this has been met with some resistance, said Ollivier. But she is confident that once people see what *Images* is about, things will change.

The initial investment in the magazine was made by its founders. But they are now developing a solid advertising base, and hope to "jump on the government bandwagon", as Ollivier puts it.

"We had hoped that it would pick up more quickly than it has," said Ollivier. "So far the advertisers we have are happy, and the comments we've received from our readers are very positive. The only thing that can stop us at this point is money."

There are a few copies of *Images* at the Daily for anyone who's interested. The next issue hits the stands on Friday.



TETRIS:

by Gord Fleming

It would seem that in the wake of President Bush's announcement of drastic arms cuts, the world is now safe from the Evil Empire.

But we shouldn't be too hasty. We are not safe. Nor will we ever be. This is an age of subtlety, where being brutally direct and frank is not good policy.

Equivocation and indirect psychological warfare are the names of the game. We need look no further than Tetris, a diabolical invention by

All contents ©1992 Daily Publications Society. All rights reserved. The content of this newspaper is the responsibility of the McGill Daily and does not necessarily represent the views of McGill University or the Students' Society of McGill University. Products or companies advertised in this newspaper are not necessarily endorsed by the Daily staff. Printed by David Martin Development Inc., Montréal, Québec. The Daily is a founding member of Canadian University Press, Presse Étudiante du Québec, Publi-Peq and CampusPlus.

Printed on 100% recycled paper

contributors

Jon O'Brien, Rachel Ditor, Matthew Perry, Daniel Koffler, Carl Wilson, Gord Fleming, Jennifer Kearsley, Mike Stamm, Mike Rottmayer, Jane Rigby, Renato Sogueco

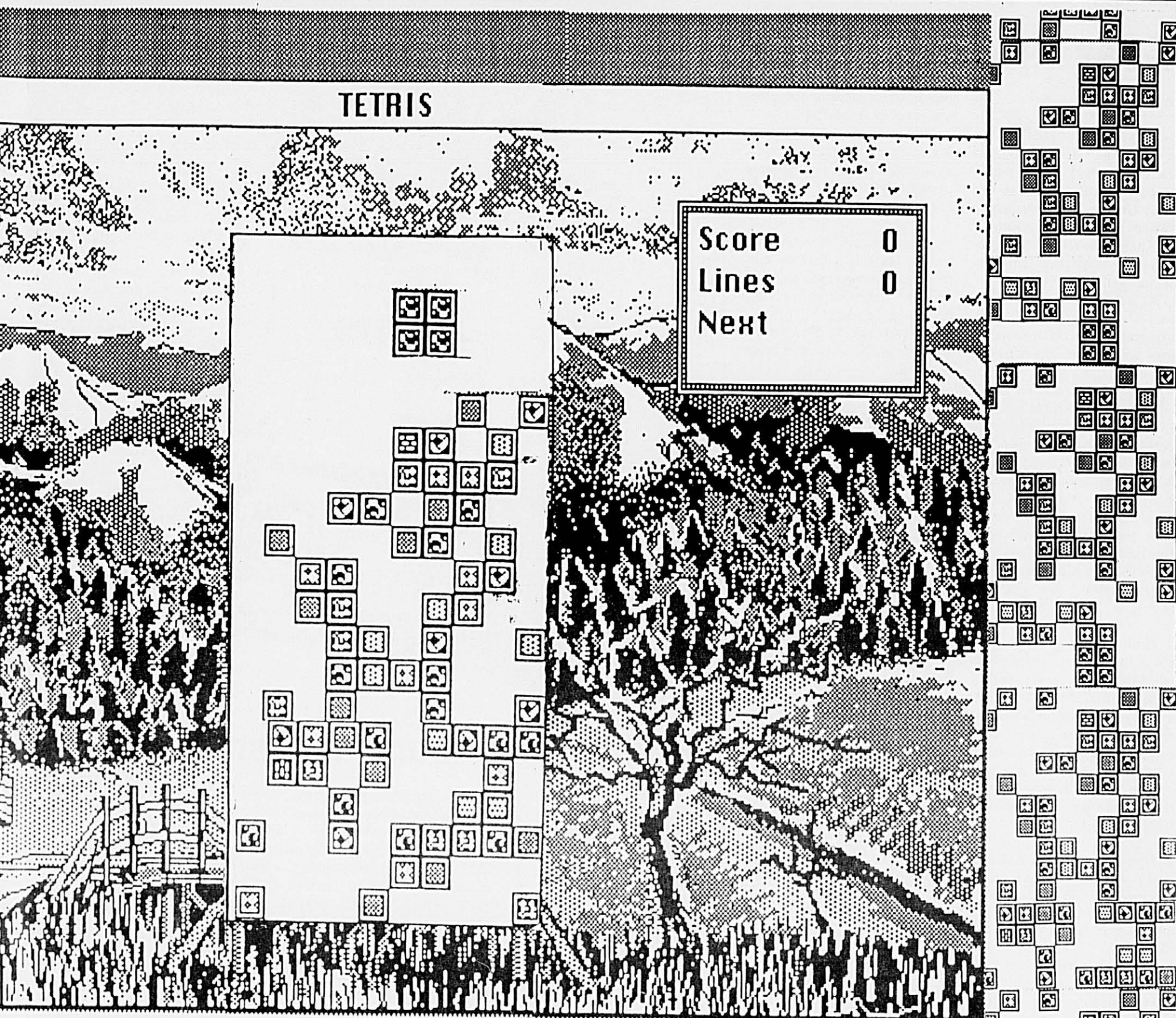
Cover: Katerina Cizek

Editorial Offices: 3480 McTavish, room B-03 Montréal, Québec H3A 1X9 telephone (514) 398-6784
Business and Advertising Office: 3480 McTavish, room B-17 Montréal, Québec H3A 1X9

co-ordinating editor: Alex Roslin
co-ordinating news editor: Peter Clibbon
news editors: Kristen Hutchinson, Fiona McCaw, Dave Ley
layout and design co-ordinators: —
daily français: Nicolas Desaulniers-Soucy, Josée Bellemare
photo editor: Katerina Cizek
culture editors: Kate Stewart, Dan Robins
science editor: Eric Smiley
features editor: Robin LeBaron
liaison editor: Susan Vivian

Daily fax: (514) 398-8318

business manager: Marian Schrier
assistant business manager: Jo-Anne Pickel
advertising managers: Boris Shedov, Olga Kontozissi
telephone (514) 398-6790
advertising layout and design: Rob Costain



a post-Soviet Communist plot?

the evil minds of the communist world. The game is proof that it is only a matter of time before they break our psyches, to a point where we will joyfully accept their evil ways.

Tetris is a simple video game which involves fitting a series of shapes — a square, a line, an L-shape and a sort of squiggly thing — together to form horizontal lines. Failure to form these lines results in a vertical escalation on the game board. This is a bad thing. After all, when was the last time we saw the Red Army marching vertically? Already we have our first inkling of the type of ideology that the commies are trying to ingrain in our minds.

The game is, if the truth be told, very boring. But somehow, it commands the player's attention.

Reliable sources state that the research and development stage of the video game involved dissecting the brains of many innocent children to find out how to make the shapes remain, infuriatingly and

forevermore, in the everyday thought patterns of everyday people. People who constitute the fabric of our democratic society. People who will slowly but surely lower their guard, until the day will arrive — as prophesied by the brilliant film, *Red Dawn* — when our ways are snatched away by the invading forces of the reunited Soviet Union.

Meanwhile, the children and strong young people of our democratic lands, our future leaders and captains of industry, are hopelessly addicted to the mind-numbing video puzzle which can never be deprogramed from their brainwaves.

The serious Tetris player will experience what will soon become known as "Space Anxiety". Even when not playing the game, the victim will see scenarios where a certain shape will fit into an everyday space.

The most common example of this is encountered while reading. Instead of paying attention to the essential matter of the text, the reader

is looking at the spaces *between* the words, thinking nothing more than "a squiggly thing would fit here".

This phenomenon is especially terrifying if we consider average university students. They should be reading critiques of Marx, and carefully studying their economics texts, which prove that communism doesn't work.

A second problem area is food. Eating square cereals such as the popular Shreddies, or Captain Crunch, once again creates the dangerous spaces which need to be mentally filled. As one eats the cereal, more space is created, and that is the last thing the Tetris addict/victim wants. We are willingly starved to the point where we will be far too weak to fight as valiantly as Patrick Swayze did in the above mentioned documentary-before-its-time.

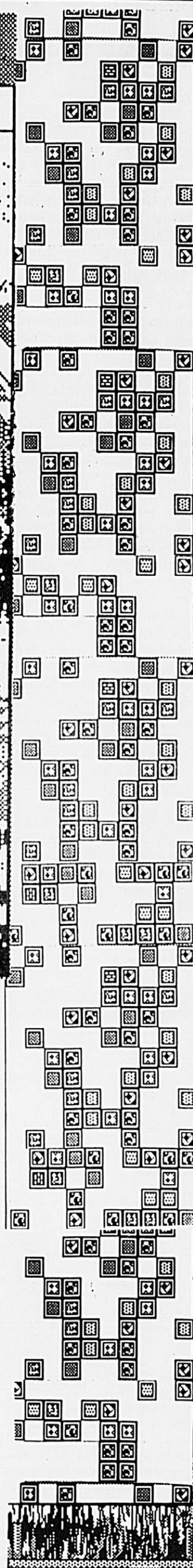
Lastly, there is the problem of loss of sleep. When the addict/victim closes his or her eyes at night, best case scenarios appear on the inner

surface of the eyelid — keeping the victim's brain working just enough to prevent sleep, or alternatively to implant the overwhelming urge to play once more. It is a vicious circle.

The pattern we have here is a common one, used extensively in torture, which we know that communists employ without mercy, especially on innocent civilians and children in incubators.

Thus be warned. McCarthy got a bad rap and we are in great need of a new hero with his vision and insight. We must constantly be on our guard. They are only trying our ways to prove to their people it is not the system for them. Remember these words. Arm yourselves. And above all, avoid the menacing entrapment of Tetris.

I would now humbly ask that you stand and, with Hun-like passion, sing our national anthem aloud. Let Ivan know that we are standing on guard!



Status First Nations ineligible for bursaries

by Dawn Buie

WINNIPEG (CUP) — When his reserve's skimpy federal funding left his university education out in the cold, George Lammers turned to the Manitoba government for help. But the province told the taxpayer Lammers he was out of luck.

A status Indian from the Fort Alexander reserve, Lammers' request for assistance was turned down by his band in August. Wayne Fontaine, the education counsellor for Fort Alexander, said 35 reserve residents this year are waiting for funding under the federal Post-Secondary Education Assistance Program. Two hundred have received assistance for tuition fees, books, transportation and a living allowance "which leaves students below the poverty level."

Lammers decided to take out a full Canada Student Loan of \$3,465, available to all Canadian students. But when he asked to be assessed for the bursary and loan-forgiveness portion, available to non-status Indian Manitoba residents, he received a form letter informing him he was ineligible because he was a federal responsibility.

Lammers, a first-year student at the University of Manitoba, said his treatment has been discriminatory and has taken the issue to the Manitoba Human Rights Commission (MHRC).

Lammers' lawyer, Sheldon Rosenstark, said the MHRC did not want to examine the case at first

because the commission thought it was out of its jurisdiction.

"It's not an issue of jurisdiction, it's an issue of discrimination," Rosenstark said. "Status Indians are paying taxes just like everybody else."

Status Indians are exempt from income tax only if they are employed on a reserve, and pay GST and PST on goods and services bought on the reserve.

Lammers said he is borrowing money from friends to cover living expenses.

"A lot of people think we have a free education and that is not the case," Lammers said he is determined not to give up as others in his situation have. He said although the federal government is not fulfilling its responsibility for the education of all status Indians, the Manitoba government also has an obligation to status Indian residents.

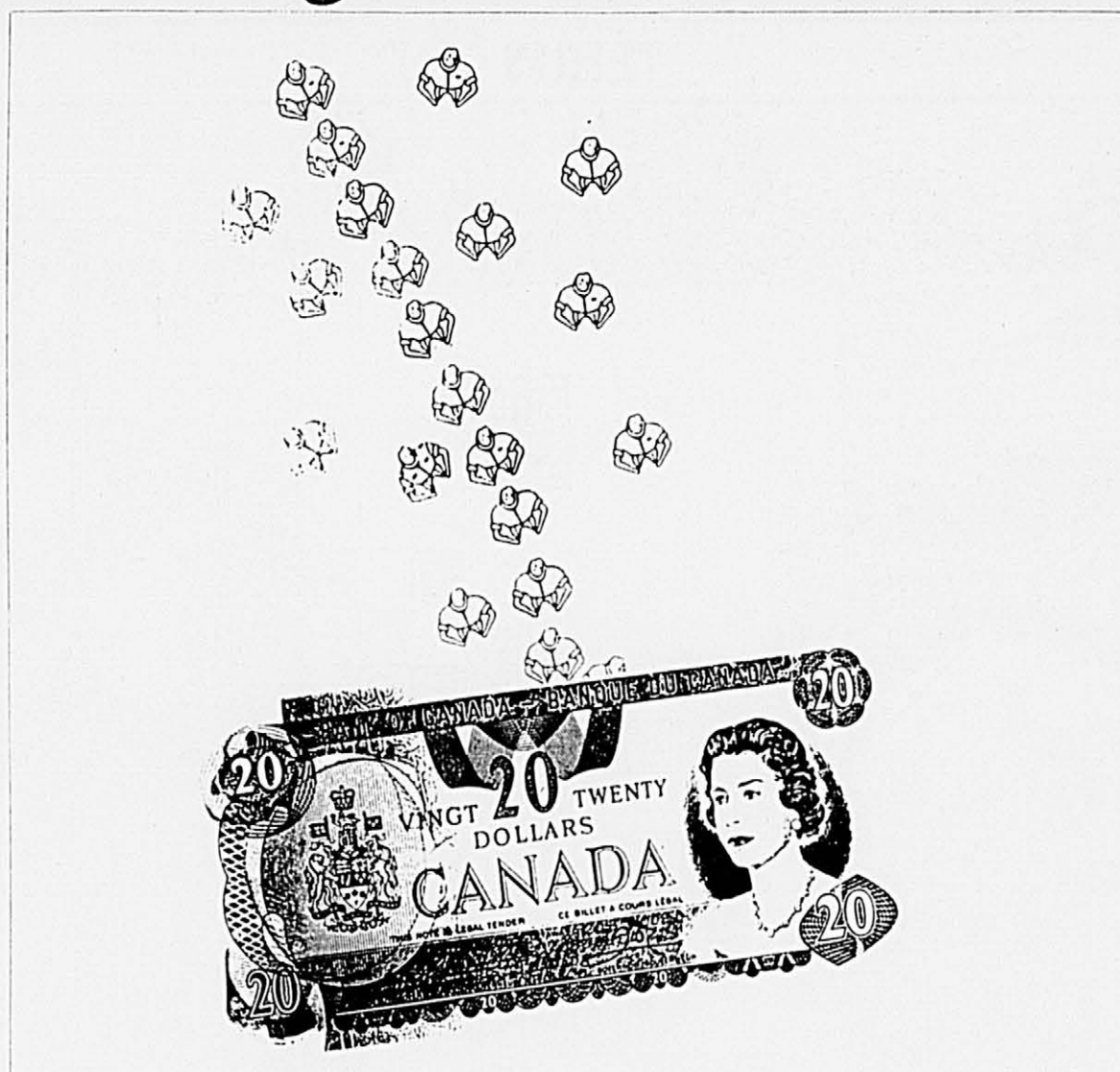
"Someone is not doing the right thing. I went after the people who are closest to me."

Fontaine said post-secondary education is the only alternative for people who live on a reserve with an 80 per cent unemployment rate.

A worker at Manitoba Student Aid, who asked to remain anonymous, said the current policy of denying status Indians provincial assistance is unfair.

"There's a general perception out there that status Indians get everything handed to them on a silver platter," the worker adds.

"In fact, they have an extra level of government to deal with. Their education can be debt free but it's not an easy route."



"Low" tuition attracts int'l students

by Lisa Young

OTTAWA (CUP) — International student enrolment in Canada had a record annual increase last year, according to the Canadian Bureau for International Education (CBIE).

The CBIE's national report found there were 87,000 foreign students attending Canadian schools,

colleges and universities in 1990-91. This is a 21 per cent growth from the previous year.

Mary Hofstetter, chair of CBIE's board of directors, attributes the increase to Canada's reputation as "a first-class place to study."

Although trades schools and community colleges had the largest increase, universities saw the number of international students

increase by 10 per cent since 1989-90.

According to the report, 58 per cent of foreign students in Canada are from Asian countries. Hong Kong leads the list followed by the Philippines and China. Most Chinese students are enrolled in graduate programs.

Enrolment by international students at schools in the United States has increased about five per cent since 1989-90.

Schools in Canada are cheaper and have as much to offer international students as those in the United States, said Anya Wasilewski, spokesperson for the Association of Universities and Colleges of Canada.

"Tuition is very expensive in the United States compared to Canada," she said. "Most of all, I would attribute the increase of foreign enrolment in Canada to a very open attitude on the part of Canadian schools toward international students."

Quebec, however, has not adopted this attitude. Quebec international fees were hiked 22 per cent over the summer. Base tuition rose from \$5800 to \$7000.

Services like exchange programs for international students and the high quality of education contribute to Canada's "global perspective in education," Wasilewski said.

Enrolment has been highest at the University of Toronto with 3,700 foreign students, followed by McGill with 2,800. L'Université de Montréal, York and the University of Alberta rounded out the top five.

A crypto-segregationist agenda

To the Daily:

The Daily has been editorializing for some time about the need for a Black studies program at McGill, a program which can only be properly taught by a black professor. The rationale behind this perceived need for the colour co-ordination of subject matter and instructor has not been explained in detail, but I'll just bet it has to do with a belief that black people must possess a peculiarly "black" sensibility or set of values. This is a racist assumption. It is in fact a perfect formulation of racism's essential doctrine: race determines culture.

Aside from being plainly racist, the idea of a colour-coded Academy creates a lot of interesting problems. For example, if we assume that racial identity confers some sort of ineffable quality (call it authenticity) that would prevent a person of pallor from teaching Black history properly, then can we consider Black history to be teachable to non-Blacks?



Presumably the white students of black professors would also be unsuited to teach Black history, since racial authenticity, unlike knowledge, cannot be acquired by study. Since there would be no careers open to non-black students studying Black topics in the colour-coded Academy, there would be very few non-black students in Black subjects, and virtually none past the undergraduate level. Is the Daily concealing a crypto-segregationist agenda?

There are of course a lot of other problems where this one came from. Once the segregating principle of colour coordination is set in motion, there is no theoretical

done all faith in the URC, this latest move has only confounded my mistrust in them.

In principle, university residences are intended to provide a home which is affordable to all students.

In practice, McGill residence charges fees so high that the low-income students who need these residences the most must instead find other accommodation. Thus we find ourselves with the problem of vacancies of residences.

Aha! say the members of the URC. Let's make McGill residence fees more competitive with other housing options! (I.e. ghetto apartments, flats in Westmount.) This way, residences will be more accessible to students! What a stroke of genius!

Of course, they didn't actually do

this by lowering the rent — instead, they decided to raise next year's fees anyway, but by a lower margin than the previous fee hike of 6.5%.

Even I, a lowly music major, am capable of calculating that, at that rate, it will still be another ten to fifteen years before a McGill residence will be anywhere near as affordable as a cheap and unsafe apartment. What, then, does the URC propose students presently living in mediocre conditions do as they wait for the safety and security of residences to become affordable to them?

I respectfully submit to Flo Tracy and the rest of the University Residence Council that McGill Residences are no more than pricey (yet hardly luxurious) abodes for those fortunate enough to afford them. They are still not the inexpensive housing they were meant to be. This will not change until the URC is prepared to get serious about lowering fees.

Marc Joannis
UI Music



St. Lawrence wanted alive

by Jennifer Kearsley

The return of the peregrine falcon to southern Québec and increased numbers of snow geese are small victories in the battle for a cleaner St. Lawrence river, according to a presentation at the Redpath Museum.

The falcon had virtually disappeared from southern Québec for more than 30 years.

The exhibit, entitled "Wanted Alive! — The St. Lawrence River Valley," emphasizes progress made in the cleaning up of the St. Lawrence and Great Lakes ecosystem.

The coordinators hope to provide a positive attitude for the restoration of the river's environment.

"We discovered there are a lot of positive stories and we want to encourage people to continue in that direction," said exhibit coordinator Marlene Pyykko.

For example, McGill's Raptor Research Centre at MacDonald College has a program to reintroduce peregrine falcons to the region. At this moment, the centre has five pairs of breeding adults and between 11 and 14 breeding pairs in the wild.

"The peregrine will be off the endangered species list within the next three years," said Mark Adam, a technician at the centre.

Snow geese populations are also increasing due to restrictions against hunting and the conservation of marshland by concerned

Québec philanthropists. After reaching a low of 2500 at the turn of the century, the snow geese population now hovers near 300 000.

These efforts are among those assembled under the St. Lawrence River Action Plan (SLAP) which was initiated by the federal government in order to protect, conserve, and restore the St. Lawrence River.

The five year plan has objectives to reduce toxic discharges into the river by 90 per cent, to prepare plans for restoring contaminated areas, to protect additional habitats and to implement survival plans for the flora and fauna of the region.

Daniel Green, spokesperson for La Société pour vaincre la Pollution (SVP) said SLAP's goals are admirable but not realistic within a five year time period.

SVP is a public action group working to decrease industrial pollution in the St. Lawrence. Green describes their activity as one of "gentle persuasion." SVP played a successful role in convincing the Québec government to lay charges against Tioxide, a company that has been dumping pure sulphuric acid into the St. Lawrence.

"The government is offering a lot of carrots but not enough sticks," said Green. "More could be accomplished with a greater commitment to enforcement."

At its halfway point, SLAP is behind schedule and the situation often looks hopeless as we are inundated with stories about the

plight of the beluga whale and the devastation caused by zebra mussels. However, there are many important achievements that have been made and these are what the exhibit focuses on.

The exhibit is a collaborative effort between curators of geology and mineralogy, birds and mammals, paleontology, and fish and invertebrates. It succeeds in providing a broad perspective of the valley ecosystem from its long term geologic processes to the ecology of its plant and animal species.

The curators hope that the exhibit will encourage people to continue their work and motivate students to become more involved. One of their aims is to add to public school science programs by sparking interest in science and the environment.

The museum publishes a free booklet called *Green Games* that describes activities kids can do at home and offers a teacher's kit that can be used back in the classroom to study topics such as a pollution clean-up in more detail. Visitors are also given a list of "green recipes" for household cleaners and toiletries. "Wanted Alive! — The St. Lawrence River Valley" provides a good background for anyone interested in the environmental problems facing our area.

Visitors are welcome to view the exhibit Monday to Friday, 9 am to 5 pm and Sundays from 1 pm to 5 pm. It remains open until August 15, 1992 and is free of charge. *Small donations are welcome.*

Project yourself
on the Daily.
TODAY,
at Staff.
17h.
Onion B-03

Join us.
You'll like us.

SPEND A SUMMER SELF-EMPLOYED

Why wait for spring? Join the home entertainment revolution now. It's that digitally-compressed mini-dish DIRECT-TO-HOME satellite T.V. system you've been reading about.

MORE MOVIES, MORE CHANNELS,
MORE CONTROL
Coming in March

Phone now to find out how you can actually profit from this cutting-edge, Canada-wide wave in home entertainment.

Blair Wells 458-5562

SUMMER JOBS

Applications are now being accepted for summer jobs on cruiseships, airlines and resorts. No experience necessary. For more information send \$2. and a self-addressed stamped envelope to:

World Wide Travel Club
5334 Yonge Street
Suite 1407
Toronto, Ontario
M2N 6M2

ESPACE
HAIRCRAFT
coiffure



273 Milton, Montréal
284 • 9114

STUDENT
SPECIALS

Monday to Friday 10 am - 9 pm • Saturday 10 am - 7 pm
Sylvie • Serge • Stefany • David • Jonathan • Farin



THE DELICIOUS NUTRITIOUS SANDWICH

Combo 1

Tabbouli or Fattoush
salad

Falafel Sandwich

soft drink (pop)

Combo 2

Shish Taouk Sandwich
(Chicken)

french fries

coffee or tea

Combo 3

Shawarma Sandwich
(Beef)

french fries

coffee or tea

We also offer our students a variety of hot meals, vegetarian and others all served with rice & 2 home made salads

\$3.99 + tx.

1500 McGill College (Place Mt. Trust) Food Court Level • 845-8318
2020 Crescent Street (corner de Maisonneuve) • 842-3473



Our culture babies are
growing up without you.
Come play with Katie and Danny.
Very special culture meeting.
Tomorrow. Friday.
15h30. Onion B-03

Reading Efficiency and Study Skills Courses

for Spring Semester 1992, sponsored by the Dean of Students Office, will be held in the Education Building, 3700 McTavish. No registration is required. Scheduled courses and workshops are free of charge to McGill Students.

Courses are offered Tuesday and Thursday from 11:30 to 1 p.m. in Room 431, Faculty of Education Building, 3700 McTavish:

January 28, January 30, February 4 & February 6

Workshops are offered on the following topics, dates and times in the Education Building, 3700 McTavish:

Study Reading: Developing Comprehension and Retention

12:20 to 1:30, Wednesday, January 29, Room 436

4:00 to 5:00, Tuesday, February 4, Room 437

Writing Term Papers

12:30 to 1:30, Friday, January 31, Room 436

4:00 to 5:00, Thursday, February 6, Room 437

Writing Essay Exams

12:30 to 1:30, Wednesday, February 5, Room 436

4:00 to 5:00, Tuesday, February 11, Room 437

Preparing for Exams

12:30 to 1:30, Friday, February 7, Room 436

4:00 to 5:00, Thursday, February 13, Room 437

For more information contact: Marilyn Metz-Rigellhof, Reading Efficiency Coordinator, Room 205, Faculty of Education, 3700 McTavish. Phone: 398-4528.

Sponsored by the Dean of Students and the McGill Alma Mater Fund.

AU 2ième COIFFURE ESTHÉTIQUE NEW ESTHETIQUE SERVICES



**Specials For McGill
Students ALL YEAR!**

**Shampoo,
Cut & Style**

Men: \$10
Women: \$15

**Perm or
Modelling**

Women or
Men from \$20



Facials, leg waxing, pedicure, manicure
20% off for students.

843-6268
Closed Mondays

8414 Parc Ave., 2nd floor,
suite 220 (corner Sherbrooke)

DUTCHY'S RECORD

Where Vinyl
is Still Alive



10% Student Discount with I.D.

The only place
to shop for
IMPORTS

We Carry All New Domestic Releases



**NEW Records
This Week**

- Alternative
- Hard Core
- Local & Cdn. Independents
- CD's

- Sugarcubes (12") - Hit
- L.F.O. (12") - What is House
- Teenage Fanclub - Wagonsque
- Lush (12") - For Love
- Thee Hypnotics (LP) - Soul, Glitter & Sin

- T-Shirts
- Posters
- Jewellery

1587 St. Laurent
St. Laurent 844-6208

TENNIS SQUASH

Student Membership:

\$40.00 - season - until Aug. 31, 1992

Reservations:

By phone on the same day only with Credit Card.
Rates listed below. (NOTE: Reservations made in
person 10 minutes before the beginning of the
period will be charged the hourly rate of \$11.00
per court.)

Schedule & Fees:

	TENNIS	SQUASH
Monday to Thursday	7:00am to 9:00am \$16/hour 2:00pm to 4:00pm \$18/hour 10:00pm to closing \$16/hour	7:00am to 10:45am \$10/period 1:45pm to 4:45pm \$10/period 9:15pm to closing \$10/period
Friday	7:00am to 9:00am \$16/hour 2:00pm to 5:00pm \$18/hour 5:00pm to 9:30pm \$27/hour 10:00pm to closing(**) \$18/hour	7:00am to 10:45am \$10/period 1:45pm to 4:45pm \$10/period 9:15pm to closing \$10/period
Saturday & Sunday	6:00pm to 9:00pm \$18/hour 9:00pm to closing \$16/hour	4:00pm to closing \$10/period

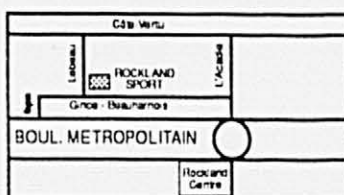
**** Depending on availability, please phone us.**

Guests:

Tennis: \$8 per person*

Squash: \$4 per person*

*plus applicable court fee



ROCKLAND SPORT
TENNIS & SQUASH

332-9665

95 Gince, Corner Lebeau, Ville St-Laurent

RESTAURANT DUROCHER now open!

Specialty Italian & Lebanese cuisine

FREE DELIVERY 11 a.m. - 11 p.m.

BREAKFAST SPECIAL

\$1.99 2 eggs, bacon/ham,
toast/home fries,
limitless coffee

DAILY SPECIALS

\$4.95 soup & coffee incl.
5 SELECTIONS

TAXES INCL.

20% OFF with this coupon
Valid until Mar. 31/92 • not for takeout orders

RESTAURANT DUROCHER

3440 Durocher • 844-6475

DEPARTMENT OF PSYCHOLOGY

McGill University

**Roommates (male-male, male-female)
needed for a study in
personality and communication:**

- 1) who have been living together for at least three months
- 2) who are not married to or romantically involved with each other

The study will require approximately 4 hours which will be spread over a 1-week period. Roommates must come in together for their first 2-hour session. Each person will be paid \$25.00 for their participation (\$50.00 per roommate pair). All data will remain strictly confidential.

If you think you might be interested in participating, please call 398-7425 or 398-6127 for additional information



ComputerEase

Edwina Reich, consultant

CONSULTANTS IN MICROCOMPUTER
SOFTWARE, HARDWARE AND TRAINING

1845 de Maisonneuve Ouest Suite 3

Tel: 933-2368 • FAX: 933-6918

YET-ANOTHER-SEMESTER SPECIAL!

40 Mhz 386 with 4 MB RAM, 130 MB Hard Disk, and Super VGA

\$1899.00

Package Includes:

- 80386 40 Mhz Motherboard, 64K Cache with 4MB RAM
- Panasonic 1.2 MB AND 1.44 MB Floppy Drives
- 130 MB 15MS Hard Disk 64K Cache (2 Yr. Warranty)
- 2 Serial, 1 Parallel, 1 Game port
- Samsung 14" SUPER VGA Colour Monitor 1024 x 768 .28mm
- ATI VGA WONDER 16 bit VGA adaptor 512K
- 101 key Extended English Keyboard
- True Mouse with pad & holder

**1 YEAR PARTS AND LABOUR WARRANTY
FREE DOS LESSON WITH ALL SYSTEMS!!!**

MORE SPECIALS!!

Zoom External Fax Modem (7yr. Warranty)	\$ 150.00
ATI XL Card (1MB with Mouse)	\$ 255.00
ATI Sound Card with speakers	\$ 160.00
ALL Memory Upgrades	\$ 50/MB
MAG 14" Monitor 1024 x 768 NON INTERLACED	\$ 455.00
Keyboard Drawers	\$ 25.00

Prices in effect until February 14, 1992

Call us for all your computer needs!

EVENTS

Thursday, January 30

International development gets talked about in Onion 107/108 by young'uns who've been to Costa Rica, Indonesia or India in the past year. 12h, and it's free.

"Jews and Muslims in China" are talked about by Hebrew U's Raphael Israeli in Onion B09-10 at 14h30.

Promotion of Opportunities for Women in Engineering presents a talk about mentorship by Tony Hontzeas in the MacDonald Engineering Building, room 280 at 16h. Info: 398-4396, and it's free.

"The Church and Conflict Resolution" is talked about by William F. Ryan at 16h at 7302 Sherbrooke W.

Claire Rothman and Richard Harrison are doing a reading in N-308 of 1435 Drummon St. at 16h. Information: 848-2342.

"Beyond Routine" is anthropologized by Robert Paine in Leacock 738, starting at 16h30 and ending at 18h.

The Coalition of People Living with HIV is holding its first social evening for people with HIV. If you want, bring a friend. Anonymity is respected. It starts at 19h at 3600 Hôtel-de-Ville. Call Michelle at 282-6673 for information.

The Seventh Seal gets Film Societied at 19h30 in Leacock 132. General admission is \$3.50.

The Yellow Door's having a benefit for Montréal Guyana-goers to raise money for an August development project. 3625 Aylmer, 20h, \$3, 286-0846.

McGill Improv do a free show in the Alley, starting at 20h30.

Friday, January 31

Parent-Youth Relations in the Black Community is addressed by Michael Gittons at 12h in the amphitheatre of the Montréal Children's Hospital, 2300 rue Tupper.

Films on South Africa and El Salvador will be shown in Mugshots, room H-651 of 1455 de Maisonneuve W., with discussions and a celebration afterwards. Starts at 19h. Call 848-7410 for information.

The McGill Christian Fellowship has a worship service in the Diocesan College at 19h. Call 937-8616 for information.

McGill Improv after Passionplay in Player's Theatre. Free with admission or \$1 at the door.

Saturday, February 1

Boyz in the Hood are with the Film Society in the FDA auditorium at 19h30. General admission is \$3.50.

The McGill Latin Awareness Group is holding a Latin-style coffee house at 20h in B-09 of the Onion. Admission is \$3. Further information can be called at 284-6242, and is named Lisa.

Sunday, February 2

The McGill Society of Montréal is holding a pre-Valentine skating party starting at 14h30 in the McConnell Winter Stadium. It's \$2.50 for students, and information is at 398-3556.

Dracaena Magazine is launched in Café Vilna, which is in Hillel House, 3460 Stanley Street, starting at 19h30. Admission is \$2.

CLASSIFIEDS

Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - Housing

Condominium to share. Room available immediately. Completely furnished with T.V., carpets. Access to washer, dryer + kitchen. Facing Lasalle Metro. Direct line to McGill 15 mins. \$275/mo. all inclusive 288-9638.

Sublet: End of Jan. Spacious 3 1/2. Wood floor. High ceilings. Great location. On Peel St., Bargain \$525. 1 min. from McGill. A must see. Call 848-0229.

Roommate wanted for large 6 1/2. \$200 + utilities. Female preferred. For February. Call 948-4284.

Perfect room in modest Westmount home. Pleasant atmosphere. Share kitchen. 481-5911.

2 - Movers/Storage

Moving/Storage. Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148

Moving and transportation service available. Competitive rates. Alex 324-3794.

3 - Help Wanted

Advertising Help Wanted. Sign-up in Room B-18, Union Building.

MUSIC SCHOOL looking for fluently bilingual part-time secretary. Sun. afternoons, Mon. & Tues. 2-10 p.m. Word Perfect. Music background required. Musicians Professional Workshop. 938-4545.

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training course and placement service. 2021 Peel St. (Peel Metro) 849-2828. Student Discounts.

5 - Typing Services

Success to all Students. Term papers, resumés, WordPerfect. 22 yrs. experience. \$1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxane 288-9638 288-0016.

Word processing. Bilingual. High quality work on term papers, theses, C.V. and all types of reports. 24 point dot matrix or laser printer. Sherbrooke/St. Denis. Francine 847-8330.

Typing Services for all types of documents. Quick and efficient. Pick up and delivery. Suzy: 735-7127.

Laser Printed word processing for resumés, theses, term papers (editing and pick-up/delivery available). Reasonable rates for students: 289-9518

GIRL FRIDAY. Term Papers, Resumés, Manuscripts, Mailing Lists, Correspondence. 9.00-6.00 (7 days) Laser printer 937-8495 (Atwater)

Quality Typing. Free alterations, guaranteed 24-hr. service. All done on Macintosh computer, pick-up and deliver anywhere at McGill. Phone Tracy anytime. 441-4680.

Term papers, theses typed accurately. Looks good with a laser printer. 2 minutes from McGill. 843-3449.

6 - Services Offered

Adult Children of Alcoholics. Individual or group therapy. Experienced therapist. Call Peter Cooperman, B.A., M. Ed., at 483-3256.

Professional therapy to heal the wound of physical, emotional, sexual abuse, incest. Break the silence. Lise

Rivard Mse 521-0101 after 6 and Saturdays.

PREGNANCY COUNSELLING CENTRE offers free pregnancy test and confidential counselling. Call for information or appointment 935-2122. 1650 de Maisonneuve W., suite 203.

Published Writer/Resumé Specialist with 8 years experience - also offering Tutoring (in the arts - references available)/Editing/Assistance in student applications/Typing. Call Pat: 484-7005

Legal Problems? The McGill Legal Information Clinic's staff of law students can help you. Call 398-6792 or visit University Centre B-21 10 a.m. to 5 p.m., Mon.-Fri.

Resumes by M.B.A.'s. Quality, Service, Satisfaction. Student Rates. Better Business Bureau Member. See Yellow Pages ad. PRESTIGE (on Guy) 939-2200.

7 - For Sale

Smith Corona typewriter for sale. Electric portable. Almost new. Unused cartridges included. Call 766-8603. If answering machine, do leave a message.

Downhill skis - Excellent condition two pairs of Dynamic VR27 - Tyrolia racing bindings. Must see. If interested call Graham 286-2517.

Moving Sale: 20' color T.V., furniture, shoes and clothing. Everything must be sold. Call Yelena 286-1256.

Epson Apex, IBM compatible, XT-Turbo, 640K, 30MB HD, Roland printer, Samsung monochrome monitor, perfect condition, sell for \$550 or best offer. Call Amir 465-2076.

SANYO answering machine \$70. Vacuum \$45. Sewing machine \$80. Curtains \$40. Kitchenware \$30. Sony Walkman with speakers \$40. Electric blanket \$20. Desklamps \$20. Hair dryer calculator. 845-9088.

12 - Personal

Do you know what you're doing for Spring Break? Need some ideas? Maybe we can help. McGill Nightline 398-6246.

Single Man looking for young woman, asian or westerner, for friendship & occasional outings. Must love children and preferably speak french. Jacques 761-4004.

Make Extra Cash! The McConnell Brain Imaging Centre is looking for healthy male and female volunteers over 18 to advance brain research. Call 398-8932.

NETWORKING: Computers do it. The Old Boys do it. Why not McGill women? Come be a part of it. The Walk-Safe Network, Monday-Thursday, 10:55 McLennan lobby.

13 - Lessons/Courses

SINGING LESSONS/COURS DE CHANT. Acquire a solid technique and learn the joy of singing. Beginner to advanced. Classical, folk, pop. Experienced. Studio near downtown. 484-5407 evenings.

MuchMusic Spring Break '92. Daytona Beach, Florida (Feb. 22-29). Be a part of the biggest show ever! Free live concerts by Canada's top bands only available through Happenin' Holidays International. Limited space. Call: Chris 923-0126 or Yana 398-9467.

Commerce Students: Having trouble in EWC? Help yourself earn the 'A' you deserve. I tutor & edit assignments. Call 982-9919.

Score well on the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-387-5519.

Courses: The Age of Aquarius - What it really means. Thurs. Feb. 6 (7:30 p.m.) Room 435, Union Bldg. 489-0219. **Improve your French** - Meet Francophones in a bilingual club. Half & Half. 465-9128.

14 - Notices

Daytona Beach for \$239!!! Includes transportation, classy hotel on beach (7 nights), fully organized sched-

ule, discounts (food/alcohol, Disney, MGM, cruise...) + more! Booking now: 845-9268/281-6770 Sean.

Red Herring taking tiny bits of paper with funny words on them until March 16th. Stop by Union 406 or dance on the kiosk.

We need your story and/or opinion! We are compiling information on the McGill self-defence course. Please help

SIENA SUMMER MUSIC INSTITUTE (Florence) 
Culture, language, travel, concerts, Credit/non-credit. Rome, Venice, 3 days in Switzerland. Adv. Students, Grads, Professionals; July 16 to August 18, Cost \$1585. Special Ed. charter flight; Write/call: SESSIONE SENESE PER LA MUSICA/ARTE. Director, 595 Prospect Road, Waterbury, CT 06706. 203-754-5741.

Small consultancy in Old Montreal is looking for someone for typing and general office duties for 4-8 hours weekly basis \$10/hour. Send resume to:

CELESTIAL MARINE INC.,
CP 63008 Nuns' Island,
Montreal, H3E 1V6

us out. Leave a message for Fiona at 398-6823 or 398-7432.

Start saving your glass, tin and plastic. Gardez vos items recyclables pour GRIP Québec. QPIRG will collect them during their February 3-7 Empowerment Week.

16 - Musicians

Wanted female guitarist for 60's style rock band. Vocals an asset. Call 488-0379.

PRACTICE SAFE REPRODUCTION!



Don't chance it with your loved ones. With or without the negative, we can do a perfect copy or enlargement of her/his picture in minutes (on REAL photographic paper, NOT a photocopy).

This is also good for oldies: laminate it and you've got the perfect gift!
(Don't forget your ID for a student price)

Photo • McGill
Boulevard de Maisonneuve, corner Mansfield
Where reproduction is safer than ever...
845-0111

Escape the Cold... Spend Spring Break in Daytona

\$ 259.00
(based on Quad Occup.)
Holiday Inn Boardwalk

- 7 nights accommodations
- Round trip motorcoach
- Schedule of free pool deck parties
- DisneyWorld/Epcot, Hawaiian luau, party cruise and other optional excursions
- All Taxes, Tips, and service charges

Complete package price
(no hidden add-on charges)

FOR MORE DETAILS CONTACT:

VOYAGES CAMPUS
3480 McTavish (Student Union) 398-0647
2085 Union, Suite L8 284-1368



Seaforth Medical Building
3550 Côte des Neiges
Montreal
Guy
932-2433



SPECIAL 1	SPECIAL 2
FREE CONTACT LENSES OR FREE FRAME	SPECIAL PRICES
WITH THE PURCHASE OF A FRAME AND PRESCRIPTION LENSES AT REGULAR PRICE, WE OFFER YOUR CHOICE OF:	ON CONTACT LENSES
1) FREE CONTACT LENSES (SOFT DAILY WEAR, SPHERICAL TRANSPARENT)	DAILY WEAR \$99
OR	EXTENDED WEAR \$139
2) A SECOND FREE FRAME	TINTED LENSES \$169 (DAILY WEAR)
WITH THE PURCHASE OF SECOND SET OF PRESCRIPTION LENSES	

EYE EXAMINATION AVAILABLE BY APPOINTMENT WITH OPTOMETRIST

MASTER SCHOOL OF BARTENDING

Since 1979

BARTENDING & TABLE SERVICE •
COURSES WITH DIPLOMAS •
DAY - EVENING - SATURDAY •
PLACEMENT AGENCY •
FRENCH & ENGLISH •
REBATE FOR UNEMPLOYED •
& WELFARE RECIPIENTS

STUDENT DISCOUNT

APPROVED MINISTRY OF EDUCATION • CHUQS

METRO PEEL
2021, PEEL ST.

849-2828

MONTREAL • POINTE-CLAIRE • QUEBEC

SUMMER FUN AT MCGILL

PRESCHOOLERS
1 YEARS OLD TO 5 YEARS OLD

Spaces Available:
JULY AND AUGUST
3491 Peel Street
between Doctor Penfield and Sherbrooke
open 8:00 a.m. to 5:30 p.m.

FOR INFORMATION ABOUT
THE MCGILL DAY CARE
SPECIAL SUMMER PROGRAM

CALL:
398-6943

Hell's Kitchen

SUPER SATURDAYS
chili & draft \$10
(from 6 - 8 pm)
SPAGHETTI SUNDAYS \$15
(from 4 - 8 pm)

4650 St. Laurent • 847-0855

NOW HIRING

CEGEP & UNIVERSITY STUDENTS
Earn \$900 to \$3000 for a 7 1/2 week season

Have a fun summer at a unique camp in the Laurentians. Join us for action, excitement and socializing.

QUALIFIED? EXPERIENCED?

Waterfront Director
Waterski Director
Skiboat Driver
Swimming
Sailing
Windsurfing
Canoeing
Baseball
Basketball

Counsellors
Sing Song Leader
Piano Player
Gymnastics
Acrobatics
Archery
Farm & Garden
Instructor
Volleyball
Food Service Staff

Call 485-1135

CAMP MAROMAC

A first class vacation experience

CLINIQUE MEDICALE METRO-MEDIC CENTRE-VILLE

2121 St. Mathieu
Montréal: 932-2122
(corner de Maisonneuve West) GUY

OPEN 7 DAYS A WEEK With or Without Appt.

SPECIALTIES:

- General Doctor
- Surgery
- Dermatology
- Gynecology
- Allergy
- STD
- Varicose Veins
- Obesity
- Others

Dr. Donald Gordon Collins

B.Sc., D.D.L.
Dental Surgeon
Chirurgien Dentiste

by appointment
sur rendez-vous
288 - 8531

Place du Parc
300 Leo Pariseau
Suite 920
(Corner Park & Pine)

Monday
12:00 to 7:00 pm
Tuesday to Thursday
8:00 am to 7:00 pm
Open Saturdays

LIVE MARIACHI BAND!
Downstairs dining room

LIVE ROCK BANDS
Upstairs pub Thurs. to Sat.

CARLOS & PEPES

GRAB FIESTA!

8th ANNIVERSARY

CHICKEN WINGS .88¢ EACH
Minimum purchase 10 wings

TACOS .88¢ ALL THE TIME
2nd floor pub

ALL CARBONATED BEVERAGES (10oz Mugs) .88¢

Come and dance to the tunes of our Happy-Hour D.J. from 4-7 pm

1420 PEEL (above St-Catherine)

FREE GRAB FIESTA! CARLOS & PEPES

8th ANNIVERSARY

EARLY BIRD SPECIAL (3:30-5:30pm Sun to Wed.)
Buy 2 main course dishes from our regular menu and get the least expensive FREE

Signature du gérant
Managers signature

Offer valid 3:30 to 5:30, Sun. to Wed. with this coupon until Feb. 3rd 1992

\$8.88 GRAB FIESTA! CARLOS & PEPES

8th ANNIVERSARY

In celebration of our 8th anniversary we offer you this coupon good for up to \$8.88 OFF the least expensive of two meals.

Signature du gérant
Managers signature

Offer valid only with this coupon until Feb. 3rd 1992

88¢ GRAB FIESTA! CARLOS & PEPES

8th ANNIVERSARY

2 TACOS POUR .88¢
Offer valid only with this coupon until Feb. 3rd 1992

2 TACOS FOR .88¢
Valid ONLY in upstairs pub from 4-7pm at Carlos & Pepes

LADIES NIGHT - Open House Wednesdays
9:30-11:00 pm 2nd floor Pub